

The Shakespeare Newsletter

Vol. VII, No. I

"Knowing I lov'd my books, he furnish'd me . . ."

February, 1957

New Shakespeare Institute at San Jose; Oregon And Yale Institutes Continue

A new Shakespeare Institute for the study and production of Shakespeare is being readied for the summer session at San Jose State College, San Jose, California, June 24 to August 2. Professor James A. Wood has announced the program will consist of a graduate course in Shakespeare including a survey of available audio-visual materials, and a unit given by the Speech and Drama Department dealing with various aspects of production. 'As You Like It' and 'Macbeth' will be presented as a part of this program. Students who are interested in Shakespeare, but who are unable to enroll in the entire six-week session may take a one-unit program of films, lectures and playgoing.

The Institute of Renaissance Studies, part of the Oregon Shakespearean Festival, August 1-31, again offers seminars treating the dramatist's ideas, renaissance history, music and art as well as work-shops in Elizabethan production.

For further details of the above programs and the annual Yale Shakespeare Institute see the April issue of SNL or write to the respective institutions.

Drama Group Plans Future Activities

The Conference on the Opportunities for Research in Renaissance Drama met in Washington on December 27 at the MLA convention and heard a plea by acting chairman Prof. Irving Ribner of LSU for more systematic organization of the conference. Although noting that the group has achieved some important results already, notably the limiting of the Holzknecht memorial volume to Renaissance drama exclusively, he suggested that an even more effective self-perpetuating organization be set up.

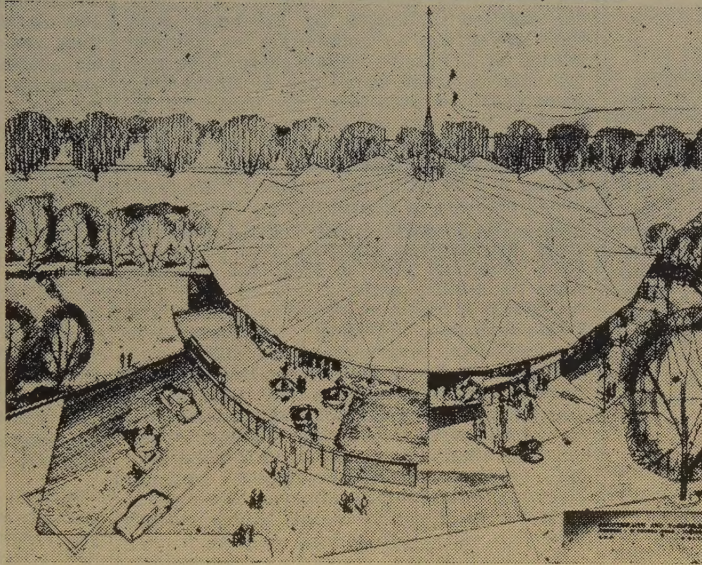
In response to this plan, Mark Eccles (U. of Wisc.) was elected chairman, Peter Phialas (U. of N.C.) secretary for the 1957 meeting, and Samuel Schoenbaum (Northwestern) was named Chairman of the Executive Committee and Prof. Ribner, the other member.

A major problem considered by the conference was the need for reliable and extensive critical editions of Renaissance plays. L. A. Schuster (Indiana) stressed the need for research in the field of Latin drama; P. P. Morphos—the urgent need for critical editions of 15th and 16th century printed and manuscript French plays; Irving Ribner, the necessity of a replacement volume for Adams' Chief Pre-Shakespearean Dramas, and the need to initiate comparative studies of international dramas; and John Hankins (U of Maine), urged the establishment of a list of plays available on microfilm, filming those not already covered and preparing commentaries.

U.S. Stratford Stars Katherine Hepburn, Alfred Drake & Earle Hyman in 3rd Fest.

An exciting season is promised with the announcement that Katherine Hepburn, Alfred Drake, and Earle Hyman will share honors at the third annual Festival which will open at Stratford, Conn., June 22.

New Theatre Rising on Old Site in Stratford, Ontario



The opening production of the season will be *Othello* with Earle Hyman in the title role and Alfred Drake as Iago. Mr. Hyman has achieved success in the title role at the Antioch Festival and elsewhere.

Miss Hepburn will have the role of Beatrice in *Much Ado About Nothing* with Alfred Drake as Benedick. She recently starred as Isabella (*M for M*), Portia and Kate in the "Old Vic" Australia tour. Because the noted star is eager to do another play with the company, Artistic Director John Houseman is seeking a third play to replace the previously announced *Midsummer Night's Dream*.

Meanwhile the Company is the ASFTA is moving on its way toward achieving its goal: the establishing of a year-round, national program of continuous Shakespearean production with a fine permanent company of American actors and actresses. A long tour of regular theatres, community auditoriums, and university theatres is being booked to begin at the end of the coming season.

Meanwhile, said Mr. Houseman, pleasing New Yorkers at the Phoenix Theatre with *Measure for Measure* and *The Taming of the Shrew*. Webster's *Duchess of Malfi* produced by Mr. Houseman and directed by Jack Landau, opens with a Festival cast when TTS closes on March 10.

Siobhan McKenna & Christopher Plummer Featured In Fifth Canadian Festival

Hamlet and *Twelfth Night* will be on the program of the 5th Annual Shakespearean Festival when it opens for its ten week season on July 1.

The opening play will be directed by Michael Langham with Christopher Plummer in the role of Hamlet. Mr. Plummer was widely acclaimed in 1955 for his role as Henry V. Tyrone Guthrie, Artist Consultant to the Festival, will direct *Twelfth Night* which opens on July 2 and runs on alternate nights. Siobhan McKenna will play Viola. Other featured actors are Douglas Campbell as Claudius and Sir Toby Belch, and Frances Hyland as Ophelia and Olivia. Mr. Langham has recently returned from England where he directed the Old Vic *Two Gentlemen of Verona* which opened on Jan. 22.

Additional features of the Festival are *The English Opera Group's Turn of the Screw* conducted by its composer Benjamin Britten, a program of international film classics, and theatre exhibits.

Rising on the site of the Festival's canvas theatre-tent, the new \$1,500,000 structure pictured above is scheduled to be nearly finished by mid-May. The Foundation Company of Canada has taken the building contract for a "profit" of one dollar. At a special ceremony on January 26 the Right Honorable Vincent Massey, C.H., Governor General of Canada, laid the cornerstone of the new building. Plans are for the interior to be finished by the July 1st opening night. Toronto architect Robert Fairfield has kept the atmosphere of the old tent by retaining both the original concrete bowl and Elizabethan-type stage. A gallery seating 800 will increase the capacity of the theatre to over 2,100 seats with no spectator ever being more than 70 feet from the stage.

A dining terrace, and a promenade from which spectators can view Stratford's Queen's Park and the tree-lined Avon river will be available for patrons of the theatre. Dressing rooms, offices, storage rooms and property lofts are being constructed in the backstage area.

Even though air-conditioning will not be complete for the opening night, spectators will be much more comfortable than they were in the tent. Ventilation has been greatly improved and high winds or rain will no longer be serious problems. Airplanes, trains and cars won't be heard at awkward moments in the sound-proofed building.

Half of the necessary \$1,500,000 had been raised by the end of 1956 and a campaign has continued to solicit contributions from corporations, foundations, government, as well as individual Festival supporters. Nearly \$140,000, about \$7 for each man, woman and child, was contributed by the loyal citizens of Stratford.

Gielgud & Ashcroft Star

In 98th Stratford Season:
Q. Elizabeth II Plans Visit

Sir John Gielgud and Dame Peggy Ashcroft will be featured in the 98th Festival Season at Stratford-upon-Avon opening for a thirty-five week season—the longest in its history—April 2.

'As You Like It' directed by Glen Byam Shaw opens the season. 'King John' directed by Douglas Seale will follow on April 16, 'Julius Caesar' (Mr. Shaw) on May 28, 'Cymbeline' (Peter Hall) on July 2, and 'The Tempest' (Peter Brook) on August 13.

Excitement is high at Stratford with announcement that Her Majesty Queen Elizabeth II — a Patron of the Theatre—and HRH the Duke of Edinburgh plan to attend a performance of 'As You Like It' on June 14.

Also featured this season are Alec Clunes, Robert Harris, Joan Miller and Geoffrey Keene.

Another company headed by Sir Laurence Olivier and his wife Vivien Leigh will tour the continent with Peter Brook's remarkable production of 'Titus Andronicus'.

The Shakespeare Newsletter

Published at Kent, Ohio

Editor and Publisher

LOUIS MARDER

Charles Stanley Felver, Asst. Editor

David Unumb, Editorial Assistant

Department of English

KENT STATE UNIVERSITY

Kent, Ohio

Six issues annually—Feb., April, May, Sept.,
Nov., Dec.—Annual Subscription \$1.00
Entered as Second Class Matter at the
Post Office, Kent, Ohio

Vol. VII, No. 1

February, 1957

GEORGE STEEVENS, EDITOR

Sylvan Barnet, Tufts University

George Steevens (1736-1800), son of a prosperous sea captain in the East India Company, was educated at Eton and then at King's College, Cambridge which, however, he left without a degree, after three years' residence. He bought a house at Hampstead and there collected a splendid library consisting chiefly of Elizabethan books and Hogarth prints. He walked from Hampstead to London every morning and, after chatting with book-sellers, walked back every evening.

In 1766 Steevens published his first edition of Shakespeare, a reprint of 20 quartos, some borrowed from Garrick's library. Dr. Johnson was so impressed by Steevens' work that he agreed to collaborate on a fuller edition of Johnson's *Shakespeare*. Steevens, who had a great knowledge of Elizabethan literature, was able to supply numerous relevant notes, and the edition of 10 volumes (on which Johnson did little) appeared in 1773. Steevens revised and reprinted this edition in 1778 (Edmund Malone's "Essay on the Chronology of Shakespeare's Plays" was added, for example), and it was further revised by Steevens' friend, Isaac Reed, in 1785. Steevens died in 1800, but Reed revised the edition again in 1803, and it is this version in 21 volumes which is called "The First Variorum." Because Steevens was free with the texts he edited, his contribution is chiefly in the illuminating paralled passages and examples he was able to adduce—though Coleridge maintained that "the end of his nose is the utmost extent of that man's ordinary sight, and even then he cannot comprehend what he sees." Perhaps Steevens most famous achievements are his inclusion of *Pericles* in the canon and his exclusion of the poems and sonnets.

Because Steevens' chronology (in considerable detail) is readily available in the *DNB*, it may be well to turn to more elusive material, his personality. Given to hoaxes, he

was called "the Puck of Shakespeare Critics" (he published a forged letter by George Peele, he attributed glosses of Shakespeare's bawdy to clergymen whom he disliked, and he engraved Anglo-Saxon characters on a block of marble which he then claimed was Hardecant's tombstone), but he violently attacked Chatterton's "Rowley" poems and William Ireland's Shakespeare forgeries.

He seems to have been an unpleasant person, for he was given to controversy and few men spoke well of him. Garrick had aided Steevens by lending him quartos, but Steevens later published anonymous jibes at Garrick, and then denied his authorship. Most of the testimony about his character comes from his enemies, but the almost complete absence of friendly judgments suggests that he had almost no friends. Ritson called him an "infamous scoundrel," and William Ireland—whose forgeries Steevens detected—in his *Confessions* pin-points both Steevens' method and achievement when he says: "This gentleman, whose memory will be handed down to posterity as long as commentaries on Shakespeare exist, followed his usual mode of conduct with respect to the fabricated manuscripts: he did not boldly enter the lists; but like a mole, worked in secret; and, when an occasion served, stung with the subtlety of a viper." But Steevens had a defender whose word almost outweighs all other testimony. Dr. Johnson liked him well enough to nominate him for membership in the Club in 1774.

That Steevens emended texts too freely, that he was jealous of other editors, that he was furious in controversy, cannot be denied. But equally undeniable are his contributions (still visible in our most recent editions) to the understanding of what Shakespeare said.

Popular Shakespeare

The appearance of two popular editions of Shakespeare within a few weeks of each other is mute testimony of the ever present and apparently expanding market for editions, criticism, and scholarship on Shakespeare. Both of the present editions are directed to the general reader.

Although a Pocket Book's announcement talks of an edition "without the academic rigmarole that sometimes repels readers, and makes them believe that a work is beyond ordinary understanding," we are happy that some of the "rigmarole" is there. The plays were written over 350 years ago — the gap must be bridged. We imagine that more readers will be reassured by the presence of the notes than will be deterred by their number.

In these individualistic days some editors like to let the readers formulate their own opinions but no one can read Shakespeare without knowing that he is a "classic." We loved the old Rolfe editions with their numerous pages of excerpts from the best critics. Notes have always been a problem to editors. Shall we give our students annotated editions for study and reference or shall we give them un-annotated editions so they can "express" themselves.

"Better fifty thoughts of claptrap than a cycle of E. K. [Chambers] ? We wonder.

The reader has his choice. The past years have been full of editions. For those who want the complete works, without footnotes, we have those of Peter Alexander and Charles Jasper Sisson. For those who want copious notes and "paraphernalia" we have the admirable editions of Hardin Craig, G. B. Harrison, Oscar J. Campbell, and others.

In single play series we have everything from the Oxford facsimiles of the quartos now being issued, to the Pelican, Yale, Pocket Book, Cambridge, Arden, and Variorum in about that order of annotation. There can be no real criticism of any edition. Each will find its level.

There has never been a dearth of quantity, quality, or variety. Dick's 1864 series came out for a penny a volume with two or three plays in each. Over a million were sold in four years. We wonder were they a reaction to the 16 Folio volumes being completed (1853-65) in those years in which notes, sources, 142 plates, etc., were supplied at 105 pounds on regular paper and 150 on India paper. And was David Bryce's 1904 edition a reaction to the Halliwell-Phillipps? The pages of this edition measured 1 15/16 inches by 1 1/2 inches.

A final remark before closing. We have always wanted a letters to the editor column, but we have been too modest to print the praise and none have been unkind enough to be critical. But we would like a variety of opinions on the general reaction to annotated editions. What notes are necessary, superfluous, or desired and not supplied at all? Do notes disturb the reader, do they interrupt him, do they color his interpretation, do they inhibit original thinking? Are there different kinds of reading? We pause for a reply.

THE ELIZABETHANS

by Allardyce Nicoll

This book gives the 'feel' of the first Elizabethan age. It gives the reader an account of The Elizabethans and all the things that gave their lives its special flavor. Side by side with a gallery of pictures runs a linked and ordered sequence of extracts from the writings of the Elizabethans themselves. "A highly successful attempt 'to allow the Elizabethans to give an image of their own pictures.' Allardyce Nicoll, a scholar known for his studies of drama, notably Shakespeare, has made selections with an eye for both fact and atmosphere . . . As one reads, the age becomes a presence definitely felt . . . Pageantry and humanity combine in a volume that is a pleasure to dip into or to read through."

—Christian Science Monitor

Accompanying the rich variety of source material are 114 photographs and 68 line illustrations.

Available through your bookstore

\$5.00

CAMBRIDGE UNIVERSITY PRESS

32 East 57th Street, New York 22



CRITICAL REVIEWS

Henry Alden, Librarian, Grinnel College

Sisson, C. J. *New Readings in Shakespeare*. (Shakespeare Problems Series, 8.) 2 Volumes, New York, Cambridge University Press, 1956. \$8.50.

"This work may be viewed as a supplement to the author's edition of Shakespeare complete in 1953. . . . In that edition the brief introductions to the separate works indicate. . . where doubtful readings have been adopted or introduced, but there is no discussion of these readings. Mr. Sisson now supplies the discussion, in a form that can be used. . . with his or any other edition, and if his work served no other purpose, it would still be a handy omnium gatherum of textual cruxes

Approximately two thousand readings are discussed. The method is to quote the passage from the copy text, then to debate the issue involved, and finally to debate the preferred reading. . . . Sometimes Mr. Sisson applies with excellent results his system of writing out doubtful passages in the old hand and then deciding on the way in which the compositor may have been misled. . . . But from time to time he finds it convenient to depart from his own principle of graphic plausibility. . . . Mr. Sisson is an excellent reader of Shakespeare, with higher virtues than those of consistency"

Alfred Harbage *Mod Lang Notes* LXXII:1 (Jan. '57) 53-5.

"The somewhat alarming title of this book, promising two volumes filled with new and original readings is, happily, not accurate. Though the author is willing enough to advance a new emendation where he finds it needed, the two volumes recommend a great many more old readings than new. . . . Mr. Sisson appears to have weighted conscientiously every line of the plays and poems, alert to avoid needless emendation and scrupulous to give due credit to an earlier editor who has provided the right solution of a problem. For this task he is fitted by an informed understanding of Shakespeare's language and poetry and of the theatre. . . . Though Mr. Sisson is occasionally carried away by his enthusiasm for handwriting, his use of this approach is restrained and whole, and it is probable that many of his readings so derived will endure.

Giles E. Dawson *Mod Lang R* (Jan '57) 97-100.

Bowers, Fredson. *On Editing Shakespeare and the Elizabethan Dramatists*. Philadelphia, University of Pennsylvania Library, 1955. \$3.50.

This volume contains "the A. S. W. Rosenbach Lectures in Bibliography for 1954. . . . The first of the three lectures is a lucidly developed account of the various kinds of manuscripts. . . behind the printed text. . . . In the second. . . on 'The function of textual criticism and bibliography'. . . Bowers essays. . . to demonstrate their interrelationship. . . . 'Bibliography endeavors to take as much guesswork as possible out of textual criticism, and the literary method endeavors to inform bibliography with value judgements as a check on mechanical probability'. . . . The third. . . was entitled 'The Method for a Critical Edition'. . . . Bowers. . . recalls McKerrow's. . . apparent 'imposition on an editor of certain rather mechanical rules. . . . It has remained for Greg. . . to fix responsibility firmly where it belongs, on the experience and intellectual capacity of the editor himself'. . . . This is a book which is going to be widely read and discussed. It has the

virtues which we expect it to demonstrate having regard to its author, not the least of which is his quality of engendering enthusiasm for his subject."

"The general reader should be warned that these lectures are written by an expert. . . inclined to assume. . . an audience fully acquainted with all the latest developments in bibliographical and textual method. . . He. . . emphasises the responsibility of the editor of a critical text to have the courage to trust his own judgement and get rid of any fear of the terms 'synthetic' or 'eclectic.' If we then ask what is to safeguard us in this policy of 'deliberate eclecticism from the mistakes of eighteenth century editors, he has ready for us a characteristic answer: 'criticism must have a bibliographical basis.'"

Herbert Davis *Mod Lang Notes* LXXXI:7 (Nov. '56) 52-3.

Harbage, Alfred. *Theatre for Shakespeare*. Toronto, University of Toronto Press, 1955. \$3.50.

"Professor Harbage's four Alexander Lectures at the University of Toronto. . . propose the establishment of a 'pilot company for the performing of Shakespeare. . . heavily and permanently endowed by one of the large foundations. . . Mr. Harbage wants the plays 'performed, 'and. . . not. . . 'interpreted'. . . (He) would have us get back to the plays as written, acted, and staged by Shakespeare. But, alas, not quite. He daren't go all the way. . . . His requisites for modern staging. . . are. . . a proscenium stage (not a platform stage), with a wide, deep playing area, elevated three feet at the back, flanked by balcony stages. . . The picture is a cloudy zero. . . . If Mr. Harbage would keep 'modern' ideas out. . . he had better provide. . . a solid body of Renaissance ideas. An Elizabethan tiring-house facade. . . can be a beautiful and useful instrument for exactly the kind of performing Mr. Harbage demands. . . . But (he) will not have the Elizabethan facade, for he will not be 'archaeological'. . . It is ungracious to carp when so willing and vigorous a voice as Mr Harbage's is raised in behalf of good stage Shakespeare. . . . (His) plan, if it falls under the 'right' auspices, would be of immense value."

Charles H. Shattuck J of Engl And Germ Philol LVI:1 (Jan '57) 138-42

"Professor Harbage, one feels, was moved to this book by personal revolt against what has come to be thought of as 'Producers' Shakespeare' in recent times, a revolt which is happily increasing in volume. As he very justly observes, much extravagance in production has been due to recent trends in criticism, to that exaggeration of the significance of Shakespeare for our times which turn Shakespeare into twentieth century Sibylline Books. . . . But perhaps justice is not done in this discussion to the honest, faithful integrity of many recent Stratford productions. . . . The function of the producer as restricted by Professor Harbage, I am bound to say, would reduce him to impotence. There can be no real doubt that Shakespeare's plays were cut in his time, whether by an individual or by a committee of the sharers. Who cut *Hamlet* for the stage, for example. . . The book as a whole will meet with a great measure of agreement, and merits close study. As always with Professor Harbage, the lively writing reflects the zest and the independent scholarship of its author."

C. J. Sisson *Mod Lang Rev* LII:1 (Jan '57) 100-1.

Unity in Shakespeare Tragedy

The Interplay of Theme and Character

BRENTS STIRLING

The Author of *THE POPULACE IN SHAKESPEARE* now treats seven of the tragedies in terms of their themes and characters as interrelated in the dramatic action. Dr. Stirling views Shakespeare's characterization as a process of art and but one aspect of thematic unity within a play. "[His] scholarly analysis is Shakespearean interpretation of a high order. His method might well be applied to other plays, ancient or modern." — *Voices*.

\$3.75

Studies in the Shakespeare Apocrypha

BALDWIN MAXWELL

After an Introduction showing what is known and what may be safely assumed about anonymous publication in Shakespeare's day, this book presents four essays in philological analysis of a *Yorkshire Tragedy*; *The Puritan, or the Widow of Watling Street*; *The Lamentable Tragedy of Loocrine*; and *The Chronicle History of Thomas Lord Cromwell*. These four plays appeared in the Fourth Shakespeare Folio of 1664. Dr. Maxwell endows them with new historical interest and cogently marshals all the evidence on their authorship.

\$4.25

The Shakespearean Moment and Its Place in the Poetry of the 17th Century

PATRICK CRUTTWELL

"We warmly recommend this book for its rich insights, fresh outlook, and stimulating presentation." — *Seventeenth Century News*.

\$3.75



COLUMBIA

UNIVERSITY PRESS

2060 Broadway
New York 27, New York

CURRENT BIBLIOGRAPHY

Macbeth, Ed. by Alfred Harbage, Penguin Books, Baltimore, Md., 1956, pp. 114, 50c. (The Pelican Shakespeare)

Coriolanus, Ed. by Harry Levin, pp. 164
Measure for Measure, Ed. by R. C. Bald, pp. 125.

The Winter's Tale, Ed. by Baldwin Maxwell, pp. 140

This new Pelican Series under the general editorship of Alfred Harbage of Harvard is "planned to present in a convenient and inexpensive format a thoroughly sound text of Shakespeare." Each is edited by a specialist, the most authoritative early editions are followed, emendation is used only where "essential and justified." Every fifth line is numbered and adequate notes are placed at the foot of the page. Except for an attractive cover designed by C. Walter Hodges, there are no illustrations. Introductions average 16 or 17 pages with half being used by the General Editor and the rest by the special editor of the volume. The Introductions are informative and thought provoking despite their brevity. Because the established act-scene division, says Professor Harbage, "is of very dubious authority so far as Shakespeare's own structural principles are concerned, or the original manner of staging his plays," the current edition indicates the usual notations marginally, but uses a printer's ornament in the text to indicate those places where act and scene changes undoubtedly do occur. The volumes are bound in paper boards and sewn for added durability.

In addition to the above, *Richard II* ed. by Matthew Black; *I HIV*, ed by M. A. Shaaber; *II HIV*, ed by Allan Chester; and *HV* ed by Louis B. Wright and Virginia Freund have already been published. Willard Farnham's edition of *Hamlet* is promised for July

King Lear, ed. by Louis B. Wright and Virginia L. Freund, New York, The Pocket Library, 1957, xliii, 125 [Actually 250 pp. The note pages facing the text are unnumbered.], 35c. The Folger Library General Reader's Shakespeare.

Back in 1864 J. Dicks of London started issuing his volumes - for a penny each - and sold over a million of them in four years! The complete 1022 page edition later sold for a shilling. This was indeed Shakespeare for the masses. The aim of the present Pocket Book edition - all the plays to be published individually in the next few years - is to provide an authoritative and "freshly edited text" so well printed that it will have the necessary appeal for sale in Pocket Books' thousands of outlets in bookstores, newsstands, drugstores, and railway stations. Since Shakespeare wrote for the public theatre and no doubt for the general reader, the series should sell more than the two million record achieved by its volumes of Comedies, Histories, Tragedies, and Poems.

The Introduction to the volume covers Shakespeare, the man, the publication of his plays, the theatre, the background, criticism, and text of the play. There is also a brief bibliography. Notes to the text of the play are on the left hand facing pages, but they defeat the aim of handiness by being crowded to the top of the page rather than being immediately opposite the lines they elucidate. A handy synopsis of each scene of the play is placed in the notes to aid in the interpretation. Fifteen Elizabethan illustrations from the Folger Shakespeare Library (not too well reproduced in our copy), a vignette on the cover, and a reproduction of the title page of the 1608 edition help the reader recreate the 16th century atmosphere.

The popular quality of the Introduction, the clear notes, the path-clearing scene summaries, the illustrations, and the handy format, destine the series for a wider audience than most publishers usually hope for.

Stirling, Brents, Unity in Shakespearean Tragedy: The Interplay of Theme and Character, New York, Columbia University Press, 1956, pp. 212, \$3.75. (Publ. May 23, 1956).

Mr. Stirling tells us at the outset that "Whatever the treatment of a play, the question will be one of theme and its relation to structure and motivation." Although there are a number of kinds of "dramatic stress" the study deals more particularly with "three types of emphasis: selective use of materials, exposition, and cumulative repetition." "Our common understanding of . . . The unguarded haste of youth as a tragic motive of both Romeo and Juliet . . . needs to be accompanied . . . by an understanding of the haste theme as it marks all aspects of the tragedy." With similar art, the theme of deposition is woven into *Richard II*; the theme of ritual into *Julius Caesar*; the

COMPLETED DISSERTATIONS

Edited by
 Jack R. Brown, Marshall College, W. Va.

Shakespeare and the Lazzo, Unico Jack Violi, Columbia University, 1955, pp. v, 270.

Actors of the Italian commedia dell' arte from the 16th to the 18th century were expert in the development of the lazzo, a bit of comic by-play, "a stock device to relieve the tedium, fill in the action wherever gaps occurred, and add spice to the plot itself." A lazzo might be a verbal gag, a bit of physical action, or both. Elizabethan playwrights and comedians were familiar with the work of the Italian clowns, and farcical business in Shakespeare frequently follows "a stereotyped routine borrowed in large part from the Italian professional comedians."

Dr. Violi's dissertation is based on a detailed examination of collection of *scenari* of the commedia dell' arte published in the 16th, 17th, and 18th centuries. An appendix provides a complete listing and description of hundreds of *lazzi* in twenty-six groups; a second appendix contains a similar description of gags and comic routines used by such Shakespearean clowns as Kemp and Tarleton. Shakespearean *lazzi* are listed by plays.

Shakespearean *lazzi* fall in to two main groups: poltroonish and clownish. Falstaff, Pistol, Parolles, and Sir Andrew Aguecheek represent various types of the comedy of the poltroon; Pyramus, Launce, and Launcelot Gobbo provide opportunities for clownish *lazzi*. Two other prominent types are the cony-catching *lazzi* found in the part of Autolycus in *The Winter's Tale* and the pastoral *lazzi* found in great abundance in *The Tempest*.

An analysis of *The Tempest* reveals nine separate types of the lazzo, all showing striking similarities to the comic routines described in the pastoral *scenari* of the commedia dell' arte: recognition, wine-drinking, parody, royalty, magic, beating, fear, costume, falls and tumbles.

Through an understanding of the relationship of the *lazzi* to the comic routines in Shakespeare, "we can dispel many of the Romantic shadows enveloping the great comic roles in the plays of Shakespeare."

themes of "emotive deficiency and excess," of the recorder, and the antic disposition into *Hamlet*; the theme of reputation into *Othello*; and the four themes of "darkness, sleep, raptness, and contradiction" into *Macbeth*. The "satirical tragedy" of *Antony and Cleopatra* both asserts and laughs at the theme of the "nobleness of life" of the lovers. At the conclusion of his discussion, Mr. Stirling reminds his readers that many of the themes he has particularized in certain plays, for example, the theme of ritual, may be found in other plays, and points out that although the later plays "became unquestionably richer in quality," Shakespeare's "ability to turn theme and idea into dramatic art became established with *Romeo and Juliet* and *Richard II*."

Special Offer To
Shakespeare Newsletter Readers

| | | |
|---|---------|------|
| Hodges, C. W.— <i>The Globe Restored</i> | (7.50) | 5.00 |
| Gibbs, L.— <i>Richard B. Sheridan</i> | (3.00) | 1.25 |
| Chute, M. — <i>Ben Jonson</i> | (5.00) | 1.50 |
| Creizenach, W.— <i>The English Drama In The Age Of Shakespeare</i> | (10.00) | 4.50 |
| Hillebrand, H. N.— <i>Edmund Kean</i> | (5.00) | 2.75 |
| Campbell, L.— <i>Shakespeare's Tragic Heroes</i> | (7.50) | 3.50 |
| Stoll, E.— <i>Art & Artifice In Shakespeare</i> | (3.50) | 1.75 |
| Winter, W.— <i>Shakespeare On The Stage, Second Series</i> | (7.50) | 3.50 |
| Davril, R.— <i>Le Drame De John Ford</i> | (6.00) | 3.00 |
| Reyher, P.— <i>Essai Sur Les Idees Dans L'Oeuvre De Shakespeare</i> | (5.75) | 3.00 |

We specialize exclusively in Books on the Theatre, and carry a massive stock of new, Foreign Language and out-of-print volumes in this field.

Send For Our Free Catalogs

We are always interested in purchasing single volumes or collections of books on the Drama and Allied Arts.

A & B Booksellers, Dept. SH.1
 600 W. 161, N.Y. 32, N.Y.

A western

SHAKESPEARE INSTITUTE

June 24 to August 2, 1957

Six weeks

Six semester units

Members will share in productions of *As You Like It* and *Macbeth*. A program for student, teacher, thespian, director, under conditions ideal for study and recreation.

Inquire of: Dean of the Summer Sessions,
 San Jose State College, San Jose 14, California

LANDMARKS OF CRITICISM

Marvin Felheim University of Michigan

"Shakespeare and the Language of Poetry,"
Otto Jespersen**Chapter X of Growth and Structure of the**
English Language (9th ed.)

"Shakespeare's vocabulary is the richest ever employed by any single man." His 21,000 words ("rough calculation") represent those actually used, not simply known. However, the greatness of Shakespeare's mind is not shown by the number of words, but "by the fact that he wrote about so great a variety of subjects and touched upon so many human facts and relations."

"No author has shown greater skill in adapting language to character": Mrs. Quickly and Dogberry do not misapply words in the same way; the everyday speech of the artisans in *MND* is comic in a different manner from the diction they use in their play; the botanical smiles of the gardeners in *RII* are characteristically applied to politics.

Shylock's language, without a single trait that can be called distinctly Jewish, is nevertheless different from that of anybody else: Old Testament references, both in content and words (synagogue, publican); variations from accepted usage (thrift for interest, usance for usury, fulsome for rank, etc.). Forty such deviations indicate that Shakespeare made Shylock's language peculiar on purpose as he did with Caliban in *The Tempest* and the Witches in *Macbeth*.

Modern readers inevitably miss many of the nuances of Elizabethan usage: to charm always implied magic power; accommodate was evidently considered affected; to wag was free of ludicrous associations; etc.; even adverbs had another "colouring": now-a-days was vulgar; eke seems to have been comic; also (which occurs only 22 times) was used by vulgar or affected persons.

"Shakespeare's vocabulary was not the same in all periods of his life": 200 to 300 words used in his youth do not appear later; but the number of words peculiar to his last period is much smaller. *Beautify*, found in early works, is criticized in later; in the early works a predilection for picturesque adjectives is replaced in the later works by the use of adjectives of psychological importance.

A characteristic feature in Shakespeare's use of language is boldness: in metaphor, in sentence structure, in placing of words. C. Alphonso Smith's observations on the differences between the First and Second Folios are instructive: in the First, syntax was that of the speaker: familiar, conversational, spontaneous, and full of "bad grammar"; but the Second consists of correct, bookish, written language. Boldness is also shown in the use of new words: *barefaced*, *courtship*, *dwindle*, *eventful*, *hint*, etc., verbs from nouns: *bound*, *hand*; nouns from verbs: *control*, *dress*, *import*; and infrequent use of "poetical" words; like Chaucer (and unlike nineteenth-century poets), Shakespeare had not two distinct forms of language, one for verse and one for prose.

Nineteenth-century poets (Keats, Scott, Browning and others) used words vaguely; their re-employment of Shakespearean words gives them a literary vogue which is not the result of Shakespeare's initial and clear-cut usage. Indeed, modern archaizing poetry owes its vocabulary more to Spenser than to any other poet.

The influence of Shakespeare's grammar is also not very strong, in fact not so strong as that of the Bible. Nineteenth-century poets, however, are likely to use any grammatical deviations they can find. In English, unlike the language of other civilized nations, a wide gulf separates the grammar of poetry from that of ordinary life. Finally, rhythm undoubtedly plays a great part in determining the order of words, not only in poetry but even in ordinary language.

Shakespeare Quarterly, Edited for the Shakespeare Association of America by James G. McManaway, VII:1 (Winter 1956), 1-143, \$5 per annum.

"Shakespeare's Tempest at Drury Lane Hurling Garrick's Management," George Winchester Stone, Jr., New York University pp. 1-17

Professor Stone contends that Garrick's stage version of *The Tempest* (1757) is one of the best Shakespearean texts of the eighteenth-century. Thus, despite his earlier un-Shakespearean adaptation of *The Tempest* into a three-act opera (1756), it is wrong to say, as Dr. F. A. Hedgcock does, that Garrick was incapable of appreciating Shakespeare's poetry.

"Coleridge on Shakespeare's Ill Vians," Sylvan Barnet, Tufts University, pp. 9-20.

Coleridge's belief that an artist's creations reflect the artist caused him to explore the problem of how Shakespeare could be highly moral and yet produce successful villains. Sylvan Barnet explores Coleridge's attempts, which are not all mutually consistent, "to force Shakespeare's plays into the mold of his own aesthetic theory." Coleridge seems to conclude that Shakespeare resembles his villains not in lack of morals but in power of mind.

"In Defense of Bertram," Albert Howard Carter, University of Arkansas, pp. 21-31.

Critical opinion has minimized Bertram's virtues and over-estimated Helena's. Professor Carter sees *All's Well* as a comedy, involving characters with comic defects and the contradictions necessary to comic plot. "The progress of the hero, his relation with the other characters, and the thought expressed in the progress of the play and in the repetition of themes [of love, nature, honor, desert, and service] point to the happiness of the ending."

"Prospero's Storm and Miracle," F. D. Hoeniger, University of Toronto, pp. 33-38.

Attempting to make Prospero's character more clear, Mr. Hoeniger points out that he is "the supernatural element," giving the play's "dominant perspective" and achieving serenity for himself. "*The Tempest* is Shakespeare's final testimony of a view of life which directs us to a core of reality behind romance, and which reveals to us that miracle has a place in life."

"Laying the Ghosts in Pericles," John H. Long, Morehead State College, pp. 39-42.

Dr. Long believes that Malone's emendation of the stage direction in the earliest versions of *Pericles*, Act II, Scene iii the second "They dance," to read "The Knights and Ladies dance" is "erroneous." By carefully examining Shakespeare's source, Twyne's *The patterne of Painfull Adventures*, Dr. Long shows that Shakespeare "replaced Twyne's musical contest with the 'pas de deux' of *Pericles* and *Thaisa* which symbolizes the union of their hearts" and that the stage direction refers to this dance.

"The Marriage of Duke Vincentio and Isabella," Norman Nathan, Utica College of Syracuse University, pp. 43-45.

Professor Nathan points out in *Measure for Measure* reflections of ideas about marriage expressed by James I, especially the fitness of Isabella to marry the Duke (corresponding to words of James I in *Basilikon Doron*) and her willingness to do so. To Professor Nathan "we have here one more bit of evidence that, with the accession of James, Shakespeare altered his manner of paying tribute to his sovereign." from flattering the "regal personage" to "echoing many of his expressed ideas."

"Shakespeare and Legendary History: *Lear* and *Cymbeline*," Irving Ribner, Tulane University, pp. 47-52.

Dr. Ribner compares *Lear* and *Cymbeline* to show that *Lear*, though a "great personal tragedy," should be read "principally" as history; *Cymbeline*, not as history but as "historical romance," "the only play of this important type which Shakespeare wrote." His criterion is "the extent to which the dramatist attempted to fulfill the serious purposes of the Elizabethan historian," who aimed "to teach political lessons of value to the present," not hesitating "to change

his source material . . . in order to better effect his didactic purposes.

"Horatio: a Shakespearean Confidant," Francis G. Schoff, North Dakota Agricultural College, pp. 53-57.

Professor Schoff uses "the small problem of Horatio," whether or not he is "an individualized character of sufficient stature to warrant considered analysis and a qualitative comparison of him with the play's protagonist," as "a gentle warning" against "the temptation to go behind or beyond the clear evidence of the play as a whole to prove a theory." Incidentally, to Professor Schoff, this "clear evidence" shows that Horatio "remains everywhere Hamlet's shadow, and no more: his confidant."

"The Transmigration of the Crocodile," Daniel Stempel, University of Hawaii, pp. 59-72.

Dr. Stempel cogently argues that *Antony and Cleopatra* is political satire in contrast to its hitherto romantically conceived classification as tragedy. He does so first by appealing to our knowledge of Renaissance concern with the problem of political order and "of the Elizabethan misogynic attitude toward women. Then, having divested the reader "of that admiration for Cleopatra which comes instinctively, it seems, to the modern mind." Dr. Stempel examines the play in detail to show that "if . . . the major theme is the safety of the state . . . the play is an integrated whole."

"Cleopatra's Magnanimity: the Dismissal of the Messenger," Joseph S. Stull, Santa Barbara College, University of California, pp. 73-78.

Professor Stull suggests that a stage direction may be needed, implied by the speech of Cleopatra to the Messenger in *Antony and Cleopatra*, II.v. 103-6 (Globe), "The Marchandize which thou hast brought from Rome," to indicate that the messenger, entering, perhaps "carries a small casket" containing "a gift from Antony." The conclusion of Cleopatra's speech dismissing the messenger Mr. Stull does not interpret literally because to do so would be to exhibit Cleopatra as cruel and because of the "inherent improbability of the situation" so implied.

Spring Catalogue Now Mailing

No. 167

1957

A Catalogue Of
ELIZABETHAN ITEMS

With

A

Non - Elizabethan

Miscellany

As An

Addendum

THE ELIZABETHAN BOOKSELLER

508 Madison Street
WAUKEGAN, ILLINOIS

SEND CARD FOR COPY

THE ITINERANT SCHOLAR

At the Modern Language Assn., Washington, D. C., Dec. 27-29, 1956:

The Role of Biblical Allusion in Richard II
J. Allan Bryant, Jr., Univ. of the South

The thing that sets 'Richard II' apart from Shakespeare's own earlier work and that of his predecessors is an approach to his material that reveals him clearly as a poet with a metaphysical turn of mind, capable of seeing the particular event both as something unique and as something participating in a universal web of analogy. One of the clearest indications of this new approach is the use he makes of Biblical analogy. Students of the play have frequently noticed Richard's identification of himself with Christ, but it should be noted that other persons in the play identify him with Adam as well. That is, he is both Richard 'Microchristus' and Richard 'microcosmos', Richard the Lord's Anointed and Richard Everyman. But Shakespeare has extended this network of allusion to include Bolingbroke, who, as Richard himself suggests in the familiar speech about the well, assumes these roles as Richard relinquishes them; and, most startling of all, he has used allusions to Cain to point to Richard's secret guilt (for the murder of Woodstock) at the beginning of the play and suggest the extent of Bolingbroke's responsibility for the murder of Richard at the end. These allusions help us to see both men discovering through an involvement in kingship their inescapable involvement in human error.

The Substance of Shakespearean Tragedy:
Bradley Revised

Paul N. Siegel, Long Island University

Four major alterations have to be made in Bradley's classic picture of Shakespearean tragedy: (1) Shakespearean tragedy conveys a sense of divine providence; (2) this divine providence visits a poetically appropriate retribution upon the guilty; (3) characters and action suggest analogies with the Bible story; (4) there are intimations of the heaven and hell of Christian religion. The after-life of Christian religion furnishes in the four great tragedies an imposing but faintly painted and unobtrusive backdrop for the action. It does not become so dominant that the suffering of the good is made to seem unimportant in the light of eternity. We are left at the conclusion not amid the glories of heaven but with the survivors in this harsh world — a world, however, that, after doubts and perplexities, we have come to understand is ruled by a natural law through which is manifested its Creator. This understanding is no easy reassurance but a dearly acquired perception which has been attained only after we have been forced to look unblinkingly at man's situation here on earth and to accept it with all its misery.

Abstract of Comment by Sylvan Barnet,
Tufts University

Barnet felt that Bryant's paper was in general a sensitive and enlightening examination. Turning to Siegel's talk, he suggested that all but the third point can be found in Bradley, and that the first and fourth points overlap. He cited relevant passages from Bradley and suggested that where Siegel went further (for example, in his assertion that Othello is damned) he oversimplified the plays.

Abstract of Rebuttal of Barnet
Paul N. Siegel

Bradley trembled at the verge of an understanding of the Christian implications of Shakespearean tragedy, but, misled by the mistaken notion of his time concerning the secularism of Elizabethan thought and Elizabethan drama, he saw in it not the operations of divine providence but of a mysterious moral order inexplicable by the teaching of Christianity or other religions.

Elizabethan and Early Jacobean Settings
(musical) from Shakespeare's Plays.

Ernest Brennecke, Columbia University

The present tendency is to interpret Sh. in terms of his own theatre, in staging, costuming, and even in Early Modern English pronunciation. What about the incidental music, and especially the settings of the lyrics?

We normally get Purcell, Schubert, Mendelssohn, Verdi, Tschalkowski, Nicolai Strauss, Vaughan-Williams, Blitsstein, Easdale and Virgil Thompson. But we have, from Sh's own time, Morley, Byrd, Thomas Ford, Robert Jones, John Wilson, Robert Jackson, and many other anonymous composers. When the works of these composers are used in Sr. performances, the effect on our audiences seems strikingly correct and aesthetically satisfying.

Further efforts to discover such original settings should be encouraged; and also such attempts as have recently been made to adapt Elizabethan music to Sh. texts, by the late Dr. Fellowes, Sir Stuart Wilson, and Professor Denis Stevens.

The Shepherd's Calendar and The
Sonnets of Shakespeare

Paul Bates, Colorado A & M College

In the 'Shepherd's Calendar' Spenser presents twice—once in the main story and once in the "February" Eclogue—a triangular relationship between an old shepherd, a young shepherd, and a woman. In the gloss to "January" the love of a man for the soul of a youth is justified as superior to the lust for woman. It is my contention that such a love for a youth, and the three characters from pastoral tradition are the sources of the characters in Shakespeare's sonnets.

The presentation of the love of a shepherd for a youth springs ultimately from Virgil's Second Eclogue. This eclogue was translated twice in the years following publication of the 'Shepherd's Calendar', by Webbe in 1586, and by Fraunce in 1588. Webbe offered a justification of the love of a man for a youth similar to that in the gloss to "January."

In the 1590's the traditions of pastoral and the Petrarchan sonnet sequence merged. One pastoral was included in 'Astrophel and Stella' (1591). Giles Fletcher placed an eclogue near the end of Licia (1593). In 'Philis' (1593) Thomas Lodge not only wrote a pastoral sonnet sequence, but he wove in two eclogues. In one of these the three pastoral characters — old shepherd, youth, and faithless lady — appear. In his 'Affectionate Shepherd' (1594) Richard Barnfield combined an imitation of Virgil's Second Eclogue with a triangle like those in the 'Shepherd's Calendar'. In 1586 in a sonnet sequence Barnfield continued his story of the love of a shepherd for a youth.

Shakespeare, therefore, had ample precedent both for combining pastoral and sonnet traditions, and for his three characters, poet, youth, and dark lady.

TELEGRAM TO SNL SUBSCRIBERS

PLEASE, FORGIVE DELAYS. NO TIME TO TELL ALL OUR PROBLEMS. OBJECT IS TO MAINTAIN DOLLAR SUBSCRIPTION. SNL IS SOLVENT AND ALL ISSUES WILL BE SUPPLIED. PLEASE, PLEASE SEND \$2 SUBSCRIPTION EXTENSION ADDRESS. COGRAPH PLATES SOON TO BE MADE. PLEASE SEND POSTAL TO CANCEL SUBSCRIPTION IF NO LONGER DESIRED.

The Context Of "The Phoenix And The Turtle"

William H. Machette, Univ. of Washington

Of the three major attempts to account for Robert Chester's 'Loves Martyr', Grosart's has met with general ridicule because he presents no evidence, while Brown's and Newdigate's, though they have met with more acceptance, do not fit the facts of the poem. This paper presented a brief outline of some of the textual and historical evidence which Grosart lacked and which validates his guess that the Phoenix was Queen Elizabeth and the Turtle, Essex. The confusions in Chester's allegory and the differing views adopted in the appended poems are most easily explained on the basis of the changing fortunes of Essex in the years 1599-1601. What began as a recommendation of Essex (including a lengthy effort to convince an aging Phoenix that conception was still possible), turned into a defense of the Earl during his troubles with the Queen, and was finally published, after its hero's execution, as a tribute necessarily disguised. There is evidence in both 'Cynthia's Reuels' and 'The Poetaster' that Jonson was embarrassed by his connection with the volume, while a poem printed some years later refers to Elizabeth as the Phoenix of 'Loves Martyr'. Whatever else it may say, Shakespeare's poem in its original context says something about Elizabeth and Essex.

DISSERTATIONS & WORKS IN PROGRESS

William White, Wayne State Univ.

Die dramatische Funktion elisabethanischer und Sentenzen bei Shakespeare (einschliesslich der Sprichwortenspiele). Herst Weinstock. University of Muenchen. Director: Professor Wolfgang Clemen. Completion date: December 1956.

Proverbs and sententiae, which were widely known, readily preferred, easily recognized and memorized as well by at least the more attentive among Renaissance listeners, are not inserted at random into Shakespeare's plays, but serve specific dramatic functions. The dramatist's early practice of giving the public anticipatory hints is developed into a subtle system of concentrating and guiding the listeners' attention to essential points of the performance. Often a play on proverbs that have since become obscure, a deliberate or even unconscious allusion to some proverb will help in profiling character, emphasizing dramatic irony, reviving past scenes or making the tragic hero draw unhappy conclusions from the wisdom enshrined in a proverb.

The Craig Shakespeare

21-Play Edition --

HARDIN CRAIG

The text of twenty-one plays, with an unusually complete and authentic presentation of the life and times of Shakespeare.

1194 pages \$6.50 list

An Introduction To Shakespeare

8 Plays, Selected Sonnets
Hardin Craig
152 pages \$2.75 list

SCOTT, FORESMAN
AND COMPANY

Chicago Atlanta Dallas Fairlawn, N.J. Palo Alto

SNL Index For 1956

Abercrombie, L., Interp. S, 24
 Alden, B., Forrest's Othello, 45
 Aldus, P. J., on analogues, 25
 Alexander, P., Hamlet, 19
 Allen N. B. O's handkerchief 16
 ALL'S WELL 9:27
 ANTONY & CLEOPATRA, Symbol & character, 4; discussion of, 4; Yale ed., 25; Source, 46
 Arnold, A., S's language, 44
 AS YOU LIKE IT, on defective action, 3; on source, 5
 Atkinson B. S's pop. 2; Welles' KL 2; Can. Fest. 35
 Austin, W. B., on allusion 25
 Bailey, M., Ren. Studies, 9; ed. S Studies, 12
 Baird, R. C., on source AYLI, 5
 Bald, R. C., M for M, 27
 Barker, E., "A Babled," 22
 Bayley, J., rev Halliday, 38
 Bentham, M., Australia, 1; 27; 35
 Bentley, G. E., proposals, 1
 Bergel, L., rev of Hamlet, 32
 Bingham, R., S boom, 2; rev of Welles' O, 2
 Black, M., var. ed. RIL, 1, 32
 Blagden, C., rev Kirschbaum 45
 BOOKS P. Alexander Hamlet: Father & Son, 19; An Elizabethan Song Book, N. Greenberg, 25; Antony & Cleopatra, P. G. Phialas, 25; M. Bailey, Ashland Studies in S, 12; G. C. Branan, 18thC Adaptations of Shakespearean Tragedy, 39; M. Chute, Stories from S, 42; W. Clemens, Die Tragodie vor S, 38; Coriolanus, H. Levin, 27; P. Cruftwell, The Shakespearean Moment, 19; F. M. Dickey, S's Presentation of Love in R&J, A&C, T&C, 30; Dictionary of Early English, J. T. Shipley, 25; Essays in Honor of W. C. Curry, 5; A. J. Evans, S's Magic Circle, 38; M. Felheim, Theatre of Augustin Dary, 42; C. S. Felver, W. S. & Robert Armin His Fool, 39; Boris Ford, The Age of S, 12; C. A. O. Fox, Notes on W. S. & Robert Tofte, 42; W. W. Greg, The S First Folio . . . 12; J. L. Hallio, Ambiguity . . . in S's Problem Comedies, 39; F. E. Halliday, S in His Age, 38; A. Harbage, Theatre for S, 28; E. Hennings, Hamlet, 32; Henry IV, Pt. 1, suppl. to var. ed., G. B. Evans, 1; Henry V, R. J. Doriuss, 25; Henry V, J. H. Walter, 19; G. Hindenberg, Dream in the Drama of S, 39; Julius Caesar, T. S. Dorsch 38; L. Kirschbaum S and the Stationers 32; G. W. Knight, The Mutual Flame, 19; L. Lief Fortunes of KL 22; J. H. Long S's Use of Music 32, 42; Macbeth, A. Harbage 27; J. G. Mcanaway, SQ, VI:2, 3; VI:4, 25; Measure for Measure, R. C. Bald 27; Merchant of Venice, J. R. Brown, 38; P. Meurling, S, 32; A. Niccoli, S Survey, VIII, 3; IX, 32; E. M. Nugent, Thought & Culture of Engl. Ren., 28; M. D. H. Parker, The Slave of Life . . . 19; E. Partridge, S's Bawdy 3; Pericles, J. C. Maxwell, 42; Portable Elizabethan Reader, H. Hayden, 28; C. T. Prouty, "The Contention" & S's "2 Henry VI" 12; Richard II, var. ed., M. W. Black, 1, 32; A. L. Rowse, Exp. of Eliz. England, 3; W. M. Schutte, Joyce's Use of S in "Ulysses," 30; J. W. Shroeder, The Jaggard S: A Bibliographical Study, 11; R. Speaight, Nature in Shakespearean Tragedy, 25; M. Spevack, S's Puns, 11; J. E. Spring, 2 Restoration Adaptations of S's Plays, 30; Studies in Bibliography, 29; D. Traversi, S: The Last Phase, 12; Troilus & Cressida, J. J. Campbell, 25; M. Webster, S. Without Tears, 28; Winter's Tale, B. Maxwell, 27
 Booth, J. W., biography of, 15
 Borinski, L., on comic prose, 3
 Bowers, F., textual criticism 1; Hamlet's "Sallied flesh," 11; on Q1 & Q2 Hamlet, 40
 Branan, G. Adaptations of S, 39
 Brattle Players, ASFTA Award, 17
 Breyer, B. R., purpose in JC 5
 Brooks H., on Roman plays, 20
 Brown, A., editing, 41
 Brown, J. R., on comedies 3; ed M of V 38
 Bute Collection 35; 43
 Cairncross, A. S., copy for HV 40
 Campbell J. J., ed T&C, 25
 Cantrell, P. L., printing TA 40
 Carrere, J. F., discusses S 4
 Christian M., S's ghosts, 12
 Chute, M., Stories from S 42
 Clemen W., Tragodie vor S, 38
 Coghill, N., MforM, 3; tragic fact in plays, 20; producing S, 33
 Cohen, H., on TN, 8
 Collier, J. P., biography, 24
 COMEDY OF ERRORS, 9; 27; 41
 Condee, R. W., on Hamlet 10

CORIOANUS as tragic hero 4; as political play 14; from Plutarch to S 20
 Craig, H., Renaissance drama, 1; Dering version of HIV, 46
 Crutwell, P., The Shakespearean Moment, 19, 34
 Cunningham, D., repentance in S, 12
 Curry, W. C., Essays for, 5
 CYMBELINE, Oregon, 3; on doubted passages, 3; 27
 Daly, A., his theatre, 42
 Danby, P. J. F., discusses Roman plays, 14; tragedies, 33
 Danks, K. B., on T of S, 26
 Dehn, P., on films, 43
 De Quincey, T., on Macbeth, 37
 Dickey, F. M., Love in R&J, A&C, T&C, 30
 Doriuss, R. J. ed HV, 25
 Dorsch, T. S., ed JC, 38
 Downer, A. S., rev of S, 32
 Edwards, P., on early plays, 41
 Elizabethan, England exp. of 3; genres 1; staging, 24
 Emslie, M., on Pepys' S song, 3
 Engels, N., S & flowing cup, 26
 Evans, A. J., S's Magic Circle, 38
 Evans, G., Clowns & fools in S, 33
 Evans, G. B., ed I HIV, 1; ms I & II HIV, 26
 Evans, M., ASFTA award, 17; 37
 Felheim, M. Morgann, 15; Abercrombie, 24; Sisson, 31; 37; Theatre of A. Daly, 42
 Felver, C. S., teaching S, 27; 36; S & Robert Armin, 39
 Festivals, American Shakespeare, 1, 9, 17, 35, 45; Antioch, 9, 17, 27, 38; Canadian Stratford, 1, 9, 17, 35; Old Globe, 9; Oregon, 3, 9, 17, 27; San Diego, 27; Stratford-on-Avon, 1, 17, 31, 35; NYC Fest, 17, 27; Toledo, 9, 17; Toronto, Can., 9, 17, 35
 Fiehler, R., on Falstaff, 8
 Finletter, R., tragedy, 8
 Fleece, J., Leigh Hunt, 5
 Ford, B., ed Age of S, 12
 Fox, C. A. O., S & Tofte, 42
 Frye, R. M., on "brief candle" & Divines, 16; on Hamlet, 44
 Frost, W., on authorship, 26
 Garrett, J. MofV 30
 Goldsmith, R. H., wild man, 23
 Goldstein, M., Julius Caesar 34
 Green, R. L., S syndicate, 34
 Greenberg, N., ASFTA award, 17; ed. An Eliz. Song Book, 25
 Greer, C. A., source of MWofW, 46
 Greg, W. W., S First Folio . . . 12
 Guthrie, T., 27; 35
 Hallio, J. L., S's Comedies, 39
 Hall, P., dir. LLL, 1
 Halliday F. E., S in his Age, 38
 HAMLET, 9; pursuit of, 10; "sallied flesh," 11; and Oedipus, 11; Stratford-on-Avon, 17; Toronto, 17; father & son, 19; German, 26; S's Faust Tragodie, 32; 35; acting, 37; 38; Q1 & Q2, 40; ghost, 44; age, 46
 Hanawalt, L. A., Character Folios in S, 30
 Hankins, J. E., Hamlet & Oedipus, 11; afterworld 34
 Harbage, A., ASFTA award, 17; rev Crutwell, 19; ed Amer Pelican S, 27; Theatre for S, 28; 40
 Hastings, W. T., survey of S scholarship in '54
 Hayden, H., Eliz. Reader, 28
 Haywood, C., S & Music, 17
 Heilmann, R. B., on Othello, 34
 Helpmann, R., Old Vic, 1; 27; 35
 Heninger, S. K., imagery of heart in S, 23
 Hennings, E., Hamlet; 32
 HENRY IV, Pt. 1, suppl. to var. ed., 1; Falstaff, 8; 17C version, 26; Dering play, 46
 HENRY IV, Pt. 2, 17C version, 26, Dering version, 46
 HENRY V Canadian Stratford, 1; Arden ed., 19; "A Babled of Green Fields," 22; choruses, 23; Yale ed., 25; 35; F1 copy, 40
 HENRY VI, Pts. 1, 2 & 3, Pt. 2 & Pt. 1 of "Contention," 7; 27; 41
 Hepburn, K., w. Old Vic 1
 Heuer H. on Coriolanus 20
 Hill, R. F., rev Kirschbaum, 32
 Hindenberg, G., Dream in S, 39
 Holmes, C. H., S in London, 22
 Holmes, M., on Swan drawing, 24
 Honigmann, E. A. J., rev of Clemen, 38
 Hooks, D., 27
 Hotson, L., "A Babled," 22
 Houseman, J., dir. Amer. S fest., 1; 17; 35; on S at Amer. Stratford fest., 45
 Hume, G., on S. Memorial Theatre, 43
 Jackson, B., on comedies, 3
 Jenkins, H., AYLI, 3; rev Arden M of V, 38

Joseph, B. L., a style for S, 34
 JULIUS CAESAR, S's purpose, 5; political play, 14; 24; 27; Pope, Sheffield & S's, 34; stage history, 36; Arden ed, 38; film, 38
 Kallman, C., ed Elizab. Songs, 25
 Keen, A., source for MND, 26
 Keys, A. C., on sonnets, 44
 KING JOHN, 9; 35
 KING LEAR, 9; Fortunes of: 1605-1838, 22; 24; 27; 35; & Willy Loman, 44; names, 44; nature, 45
 Kirschbaum, L. S and the Stationers, 32, 45
 Klein, D., Elizabethan Acting, 34
 Knight, G. W., Mutual Flame, 19
 Knights, L. C., political plays, 14; on Macbeth, 45
 Kozelka, P., ed film guides, 38
 Lamb, C., on S's tragedies, 37
 Langham, M., Canadian fest, 1; 9; 35
 Langenfelt, G., noble savage, 16
 Laver, J., on costume, 43
 Law, R. A., annotations in Hall, 8; choruses in HV, 23
 Levin, H., Coriolanus, 27
 Lewin, W., ed. film guides, 38
 Lief, L., Fortunes of KL, 22
 Lithgow, A., 9; 27
 Long, J. H., S's Music, 32, 42
 LOVE'S LABOUR'S LOST, Oregon, 3; 9; 27; 35; 41
 MACBETH, film, 122; and Bible, 16; "brief candle," 16; black agents, 23; 27; 32; 35; 37; his evil, 46
 Macht, D. I., S and Bible, 26
 Mack, M., S Institute, 9; rev of Traversi, 122; S & 17C, 34
 McKenzie, J. J., Hale's age, 46
 McManaway, J. G., near-Latin plays 1; ed SQ, 3; HVL, pt. 2 & "Contention," 7; ed. SQ, 25
 MsNamee, L., JC in Germany, 36
 Marlowe, C., as historian, 16; Stratford collection, 23
 Marsh, N., Twelfth Night, 3
 Marshall, N., S and the critics 30
 Martin, F., Tempest as opera, 22
 Major, J. M., Comus & Tempest, 44
 Maxwell, B., Winter's Tale, 27
 Maxwell, J. C., leads discussion, 4; ed. Pericles, 42
 MEASURE FOR MEASURE, Australia, 1; comic form, 3; 9; 27; 35; 43
 MERCHANT OF VENICE, Australia, 1; Stratford-on-Avon, 17; 30; 35; Arden ed., 38
 MERRY WIVES OF WINDSOR, Canadian Stratford, 1; 35; on source, 46
 Meurling, P., Shakespeare, 32
 MIDSUMMER NIGHT'S DREAM, 9; at Toronto, 17; on source, 26; 27
 Mills, L. J., play research, 1
 Modern Language A., Ren drama group, spons. var. ed. RIL, 1
 Morgann, M., on Falstaff, 15
 MUCH ADO ABOUT NOTHING 9; 24
 Muir, K., T&C, 3; on sources of TN, 16; TN & Contareno, 44
 Munday, M. B., blank verse, 2
 Murgrove, S., names in Lear, 44
 Myrick, K. O., S Survey, IX, 32
 Nagler, A. M., on S's Arena, 7
 Neill, J. K., Eliz. genres, 1
 Nelson, A. H., on supernatural, 36
 Neville, J., ed. S Survey, 3; ed. S Survey, IX, 32
 Nosworthy, J. M., Cymbeline, 3; on A & C, 4; Sir T. More, 37
 Nott, K., rev Crutwell, 19
 Nugent, E. M., Thought & Culture of Eliz. Renaissance, 28
 O'Hanlon, R., 28
 Old Vic, Australia, 1; 19; 27; 35
 Oliver, H. J., Coriolanus, 4
 Olivier, L., ASFTA award, 17
 OTHELLO, stealing handkerchief, 16; film, 38; wit & witchcraft, 34; damnation, 34; 35; film guide, 38; film version, 43; Forrest's, 45; rev of on stage & film, 46
 Pack, R., on Macbeth's evil, 46
 Papp, J., summer fest, NYC, 27
 Parker, M. D. H., Slave of Life, 19; religion, 19
 Parks, G. B., Eliz. genres, 1
 Partridge, E., S's Bawdy, 3
 Payne, B. L., Ashland, 1; 9; 27
 PERICLES, New S ed., 42
 Pettet, E. C., rev Age of S, 12; S's sea consciousness, 16; rev Hamlet: Father & Son, 19; rev Mutual Flame, 19
 Phialas P. G. ed. A&C, 25
 PHOENIX AND THE TURTLE, 19
 Prior, M. E., imagery, 25
 Prouty, C. T., trustee Amer S Fest, 1; S Institute, 9; "The Contention" & S's "2HVI," 12
 Quayle A., dir. M for M, 1; 35
 Rabb E., 27
 Rabburn, H., S in schools, 43
 RAPE OF LUCRECE, Celestial plane, 3
 Renaissance Studies, Ashland, 9

Ribner, I., on Marlowe, 16; rev. Arden JC, 38
 RICHARD II var. ed. of, 1; 27; rev. of var. ed., 32; 35; 41
 RICHARD III, film, 1; Oregon, 3; guide to film, 38; film, 43
 Richmond, O., "A Babled," 22
 Rollins, H. E., uppl. I H IV, 1
 ROMEO & JULIET, Oregon, 3; editing, 3; celestial plane, 3; Q2, 23; 27; 35; text, 36; film guide, 38; 43; film version, 43
 Rosenberg, M., on Iago in SQ, 3
 Rowse, A. L., England, 3
 Saunders, J. W., arena staging, 24
 Schanzer, E., rev of Clemen, 38; on Garnier & S's A&C, 46
 Schoenbaum, S., Ren. drama, 1
 Schutte, W. M., Joyce & S, 30
 Scotland, National Library of, 35
 Seng, P. J., rev of Long, 32
 Shaber, M. A., F text 2 HIV in SQ, 2
 SHAKESPEARE, WILLIAM, acting, 34; adaptations, 39; afterworld, 34; ambiguity, 39; annotation, 4; arena, 7; atrocities, 8; authorship, 18, 26, 34, 38; bawdy, 3; boom, 2; blank verse, 2; ceremony, 7; Clowns & Fools, 33, 39; collection, 35; comedy, 3; comic prose, 3; complete works, 27; concept of authority, 2; costume, 43; criticism, 5; critics, 39; dreams, 5, 39; drinking, 26; editing, 3, 40, 41; films, 43; for children, 42; ghosts, 12; heart, 23; his age, 38; idea of justice, 19; imagery, 25; in America, 43; indifference to, 40; language, 44; memento, 28; metaphorical kings, 34; miscellany, 40; music, 25, 32, 42; nature, 45; noble savage, 16; Old Testament, 26; producing, 3, 33; puns, 11; quiz, 28; real life in plays, 33; religion, 19; Roman plays, 4; schools, 43; sea consciousness, 19; sources, 42, 44; stationers, 32, 45; supernatural, 36; tapestry, 19; tragedy, 20, 25, 33, 37; walking stick, 30; wit & witchcraft, 34
 Shakespeare Institute, Stratford, 4, 14, 17, 20, 30, 33, 36, 41, 43
 Shakespeare Institute, Yale, 9
 Shakespeare Memorial Theatre, 43
 Shakespeare Quarterly suppl. to var ed I HIV 1
 Shakespeare Society, German, 24
 Shakespearewrights, ASFTA award, 17
 Shaw, Glen B., directs Othello, 1; 30; 35
 Shipley, J. T., Dictionary of Early English, 25
 Shroeder, J., The Jaggard S, 11
 Siegel, P., on Bible & Macbeth, 15; damnation of Othello, 34; KL & W Loman, 44
 Silvers R., 27
 SIR THOMAS MORE, on hands in, 37
 Sisson, C. J., mythical sorrows of S, 31; The Eliz. scene, 33
 Smith, G. R., S bibliography, 17
 SONNETS, 19; in French, 44
 Speaight, R., on Tragedy, 25
 Spevack, M., S's Puns, 11
 Spring, J. E., Adaptations of S, 30
 Stamm, R., Flatters' Hamlet, 26
 Stewart, B. T., on authority, 2
 Summers, J. H., maskers in TN, 8
 Swander, H., on J. W. Booth, 15; on J. P. Collier, 24
 Talbert, E. W., on imagery, 7
 TAMING OF SHREW, Australia, 1; piracy theory, 26; 27; 35
 TEMPEST, celestial plane, 3; opera, 22; Caliban, 23; Old Testament, 26; & Comus, 44
 Thayer, C. G., rev. of Prouty, 12
 TITUS ANDRONICUS, Oregon, 3; violence in, 14; printing, 40; 41
 Traversi, D., S: Last Phase, 12, 34
 TROILUS & CRESSIDA, on unity, 25; Yale S. ed., 25; 27
 TWELFTH NIGHT, 3; on Sir Toby, 8; on maskers, 8; sources, 16
 TWO GENTLEMEN OF VERONA, 41
 TWO NOBLE KINSMEN, 27
 Tyler, P., on history plays, 34
 Volpone, 27
 Waith, E. M., violence in TA, 14
 Walker, A., annotations, 4; rev HV, 19; editing S, 29; rev var ed RIL, 32
 Walker, R., celestial plane, 3
 Walter, J. H., ed. HV, 19
 Webster, M., MofV, S w/o Tears, 28; 35; S & America, 43
 Weightman, J. G., Othello, 46
 Weisinger, tragedy, 25
 Welch, C., ASFTA award, 17
 West, E. J., Irving and S, 25
 West, R. H., on Macbeth, 23
 Williams, E., Angelo, Othello & Shylock, 1; 28; 32; 35
 Williams, G. W., copy for R & J, 23; Text of R&J, 36; printing TA, 40
 Williams, P., textual problems, 29
 Wilson, J. D., editing R&J, 3; 28
 WINTER'S TALE, 9; at Toronto, 17
 Wood, P., on MforM, 43
 Wright, L. B., at Kent State, 27
 Young, N., "A Babled," 22
 Zeeveld, W. G., on ceremony, 7

REVIEW OF PERIODICALS

JOHNSON EXAMINED

Susie L. Tucker of the University of Bristol examines Samuel Johnson's *Rambler* (No. CXVIII-1751) in which Johnson criticized Lady Macbeth's invocation to Night (I, 5, 51-55). Johnson claimed that by the 18th century her words had lost their dignity. After checking on the 18th century use of *blanket*, *dun*, and *knife*, Miss Tucker concludes that Johnson had some justification for his statement. These words had undignified connotations in Johnson's day. She notes, however, that Shakespeare may have intended to have Lady Macbeth "invert and pervert the natural order . . . when she sets Night, robed in the pall of Hell against Heaven wrapped in a blanket." She also blames Johnson for looking at the passage "through the dusty spectacles of eighteenth century usage." ["Johnson and Lady Macbeth," *Notes and Queries*, New Series III:5 (May 1956) 210-211.]

ROMEUS AND ROMEO

The two most prominent series of "iterative" images in Shakespeare's *Romeo and Juliet*, are drawn from his source, Arthur Brooke's *Romeus and Juliet* says Kenneth Muir. Brooke was interested in the sea, and when his Romeus sees Juliet he compares himself to a "pilot" venturing for "merchandise" (ed. 1537, p. 8) Brooke speaks of the "winds" which did drive Romeus after Tybalt's death (p.27). Brooke's Friar urges Romeo to exercise self control by comparing him at great length to a pilot trying to avoid dangerous rocks during a storm (p. 46), and he later compares the problems of both lovers to those of mariners in a storm (p.51). These and other references by Brooke to sea voyages seem to have influenced Shakespeare when he has Mercutio hail the Nurse as "a sail" and when he makes Romeo Compare himself to a mariner in two of his speeches. At the end of I. 4 and V. 3. 116 - 118.

The image of light and fire which Caroline Spurgeon calls the iterative image of Shakespeare's play is also suggested by Brooke in such expressions as "brighter than the sun" (p. 6), "a sodaine kindled fire" and "a fierie heat" (p. 7), and in the discourse by Brooke's Romeus on the warmth of his passion (p. 11). In this discourse he speaks of the "quicke sparkes, and glowing furious gleade" of Juliet's eyes, and says that she should have ruth on him "whom you doe force to burne." ["Arthur Brooke and the Imagery of 'Romeo and Juliet,'" *Notes and Queries*, New Series III:6 (June 1956) 241-243.]

FALSTAFF'S DEATH

Hilda M. Hulme carries on Dr. Hotson's TLS (Apr. 6, 1956) discussion of Theobald's emendation ("a" babled") of the folio text: "his Nose was as sharpe as a pen, and a Table of greene fields" (Henry V, II.iii.17). The only emendation necessary is "and" = "on". Nose, Pen, Table, and greene each have underlying sexual connotation, which are illustrated from Shakespearean and other Tudor texts; other words with possible double meanings in the passage carry out the sex-death linkage. A further, "decent" meaning for the passage with this emendation is: A "sharpe nose" forebode death for a patient; "as a Pen" is the Hostess' descriptive elaboration; "Table" can indicate "surface on which a picture is painted" and the "pen" thus is a heraldic device on a field vert, or the pen to which the nose is compared may be lying on the green fields ("cloths") of a countinghouse table. ["Falstaff's Death: Shakespeare or Theobald?" *Notes and Queries*, New Series III:7 (July 1956), 283-7.]

SHAKESPEARE AND THE LEVANT

Shakespeare's forty-odd Ottoman references are more numerous even than references to Spain. John W. Draper of West Virginia University points out that although his references often reflect the traditional Elizabethan hatred of Turkey, Shakespeare refers also to historical and political events (as in Falstaff's "Turk Gregory") and luxury items imported from Turkey (as the tapestries in *The Errors*). 'Icy current' (Othello III.iii.453) is a detail seemingly procured by word of mouth, as Shakespeare's sources do not use it. These references indicate that Shakespeare had great interest in the Levant. ["Shakespeare and the Turk," *JEGP*, LV:4 (Oct. 1956), 523-32.]

ON EDITING SHAKESPEARE

AND THE

ELIZABETHAN DRAMATISTS

BY

FREDSON BOWERS

Professor of English Literature

University of Virginia

The A. S. W. Rosenbach

Lectures in Bibliography

Order from the

University of Pennsylvania Library.
Philadelphia 4, Pa.

\$3.50 (plus 25c shipping, if billed)

UNREDEEMED CORIOLANUS

Coriolanus is a figure in tragedy whose character and predicament are in many ways comic, and Alceste a figure in comedy whose experience is similar in ways to that of tragic protagonists, writes Norman A. Brittin of Alabama Polytechnic Institute. The fact that Coriolanus is wholly in the grip of his "humor"—irascible pride, that he is exhibited in a social context and found inflexible and absurd, that he like Antony, is too much a man of action to suffer as earlier Shakespearean heroes do, and that he is almost deliberately withdrawn from our sympathy suggest that Coriolanus is not a tragic hero in the conventional sense and that the play lies somewhere between comedy and tragedy. Though most of the heroes transgress moral, religious, or social laws, Coriolanus has too few redeeming qualities to elicit the pity and terror we feel for the fate of the others. ["Coriolanus, Alceste, and Dramatic Genres," *PMLA*, LXXXI:4, (September 1956), 799-807.]

PRODUCING SHAKESPEARE

Professor E. Erling Kildahl director at Purdue University grants that there are "good and sufficient reasons for producing Shakespeare's plays — their possibilities in staging, training in drama and as teaching aids, as well as their acknowledged universal appeal. He discusses five "preparatory aspects" of such productions: (1) the director's attitude, (2) selecting the play, (3) cutting the play, 4) directing the play, (5) and acting the play. Professor Kildahl says that the director should "... chart his course to avoid the Scylla of bardolatry and the Charybdis of so-called 'naturalism,' avoid a too rigid respect for the 'sanctity of the classics,' and "... realize the value of the Shakespearean tradition, the historical styles of delivery, costume and acting." (2) Mr. Kildahl warns that some of the Bard's plays, such as *Titus*, *Timon* and *Measure* are unpalatable because of violence of plot and action or bitterness of mood. Others, 'HVI', 'Pericles' and 'Cymbeline', are "not particularly brilliant" or "very uneven." (3) Professor Kildahl urges four basic principles: Cut to shorten the play; to acquiesce to the "modern audience's impatience for the play to end once the mounting action has reached its peak; to delete archaic phrases, puns and lines; and to accommodate an actor's inability to convey the "thought or emotion in a line." (4) The author cautions groups against "... A too-realistic setting "which can slow down scene shifting and also cripple the "free play of the audience's imaginations." (5) Movement and action must be "dynamic, large and vital": decorative and practical movements — a waltz turn instead of a simple turn. The standardized voice and diction of Shakespearean acting developed through the ages require student actors to strive for variety by using "nuances of pitch, rate and quality" and to "recognize the significance of not only the words, but also of . . . punctuation." ["Directing Shakespeare's Plays," *The Speech Teacher*, V:4 (November 1956) 296-304.]

BUILDING A LIBRARY

When Henry Clay Folger was amassing his collection, Scholars asking permission to see a text received a reply something like this one: 'I am sorry that I cannot let you see the manuscript you refer to, for I bought it some time ago and with my other first editions and manuscripts I have wrapped it in brown paper and put it away in the vault. As I keep my brown paper parcels in twenty different banks and I do not remember which is in which, I cannot comply with your request.' "

Mr. Folger never told anyone that he was planning to build and endow a research library where all the brown paper parcels one day would be unwrapped and spread before scholarly readers. Even the Trustees of Amherst College, whom he chose to administer his library, had to read about it in the newspapers. [Report from the Folger Library VI:1, Jan. 1957, p. 8].